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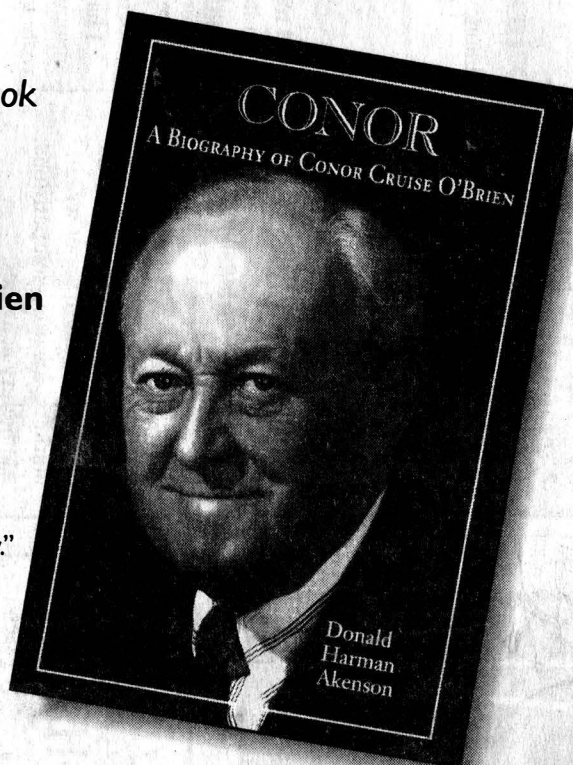
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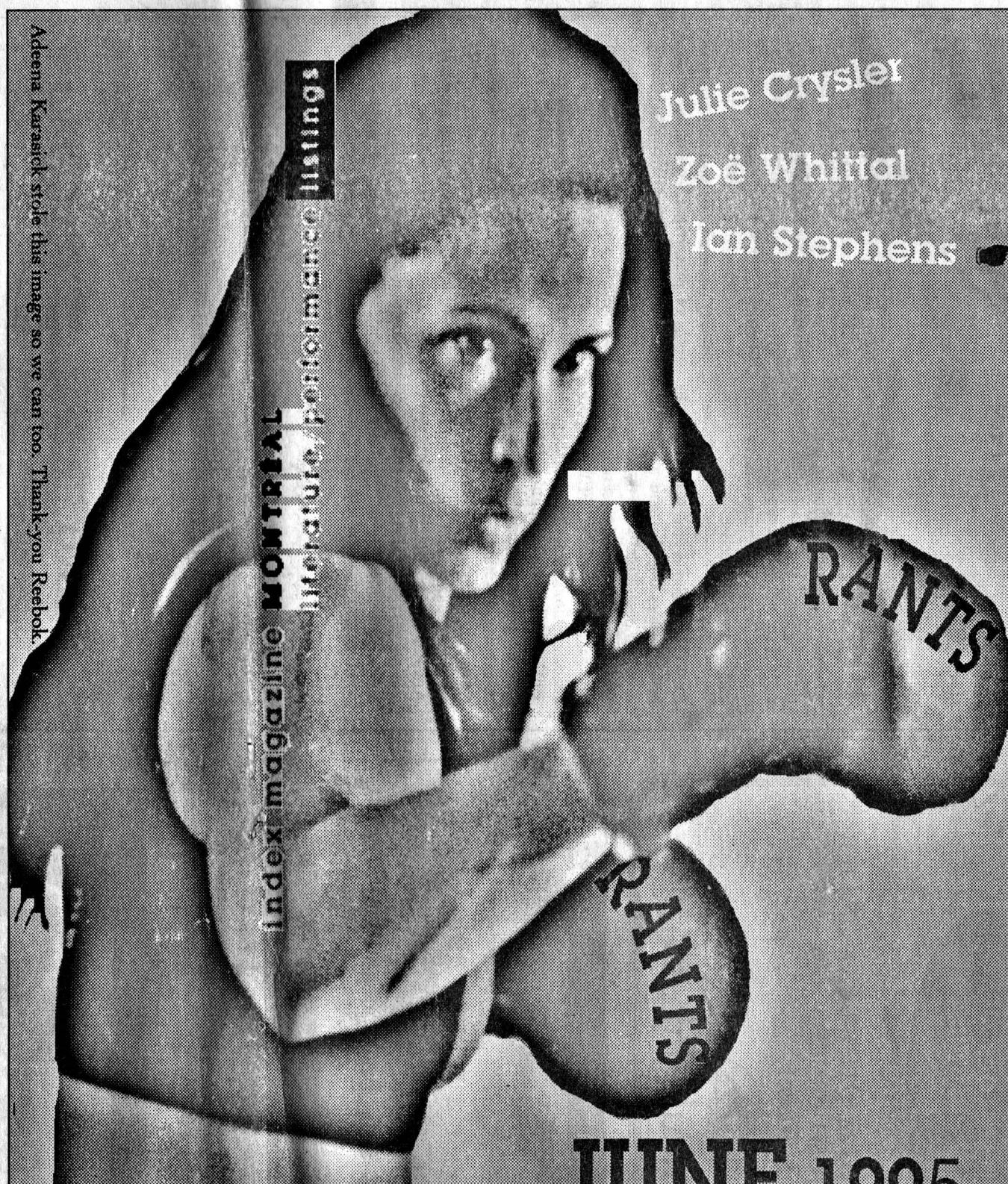
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Adena Karasick stole this image so we can too. Thank you Reebok.



index magazine listings

index magazine MONTREAL literature, performance

Julie Crysler
Zoë Whittal
Ian Stephens

ind
ex

I could rant, I'm a good
rantier — there's enough
to rant about — racism,
fascism, anti-semitism,
homophobia; I could rant
about the profiteering by
drug companies vis à vis
Aids medications, birth
control. I could rant about
pharmacists' collusion. I
could rant about death,
about runts, about dark-
ness, about the precious-
ness of a fuk on the roof, I
hear students complain
over their espressoes
about money. I hear par-
ents complain about their
children. I complain about
the distribution of my
book — why Mr. & Mrs.
Jones haven't bought a
copy, kissed my photos,
learned the juicy bits by
heart, why some Mtl writ-
ers, reviewers and pub-
lishers are so tight-
brained & assed, why
don't they get fuked by a
tasty dick, why they smile
and shake my claw at the
Ritz & wish I would die,
die soon, now; so they can
slurp the last oysters.

But I disappoint myself.
You see, I love this life,
this comedy, this *drama*. I
adore it all, even the Ritz,
the jerks, even the clouds
of burning flesh rising
through my nostrils,
another fresh morn, humn,
riding my car through the
stockyards, turning into
my space for a date with
the pretty butcher-boy.

JUNE 1995

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volume 2
number **three**
june 1995

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Visit **index ONLINE** @ the MIRROR's **Babylon**.

Recent releases from Montreal's small publishers.

1995
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FOR HUMOUR

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JOSH FREED

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Véhicule Press

diary of a trademark*

*ian

stephens

wired on

words 3

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...full of grace and rage"
-Village Voice

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-the MIMIs music awards

Prose/poetry from
Diary of a Trademark,
(The Muses' Company, 1994).
by Ian Stephens

wired on words

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and Double Hook

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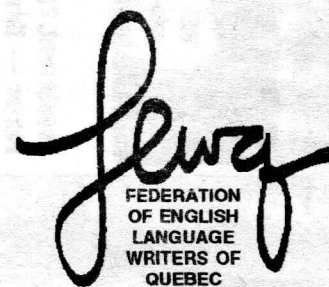
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FEWQ

A Writers' Organization



FEWQ was founded in 1992 by writers who were tired of working in isolation, many feeling like the last of an all-but-extinct species. There are actually hundreds of English-language writers living and working in Quebec.

FEWQ's raison d'être was simply to bring writers together and allow their needs to determine what the organization's priorities would be. From a handful of members in 1992, FEWQ rapidly attracted more than 150 members. In 1993 FEWQ was recognized by the Quebec government as the official representative of English-language writers resident in Quebec. By 1994 FEWQ had received funding and moved into the Atwater Library along with QSPELL and AEAQ (the Association of English-language Publishers of Quebec). In 1995 FEWQ hosted a national Library Summit, bringing together writers' associations from coast to coast.

FEWQ is, and will continue to be, grass-roots association whose programmes and priorities are determined

by its members. Informal get-togethers, work-shops and information exchange are as important as lobbying and funded programmes such as public readings, writers-in-schools and writers-in-libraries.

FEWQ compliments national associations of playwrights, poets, novelists, translators, periodical writers, screenwriters, editors, journalists, romance and mystery writers etc. FEWQ is open to all genres and many members also belong to the national associations of their genre(s), PUC, TWUC, LCP, UNEQ, PWAC, et al. FEWQ's membership criteria also permits new writers to join as associate members. FEWQ offers a home to all English-language writers living in Quebec, and the opportunity to touch base and share ideas.

FEWQ also represents members' interests to various levels of government and requests funding for programmes that benefit members. If you are an English-language writer living in Quebec, please return the attached membership form.

FEWQ

- maintains Montreal office
- sponsors an annual Joust for Words in Montreal and in other centres in the province
- organizes Canada Council readings for its members
- assists in grievances with editors and publishers
- offers a fee-for-use manuscript reading service
- publishes a quarterly newsletter to keep you up-to-date on the latest information about writers' markets, awards, competitions, and literary activities.
- keeps you in touch with your writing colleagues across the province
- cooperates with other provincial and national writers' organizations

MEMBERSHIP FORM

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(Work) _____

MEMBERSHIP PROFILE

Full membership

___ I have had a book or substantial amount of work published or produced in the following genre(s):

Associate membership

___ I have not had a book or a substantial amount of work published or produced, but I write in the following genre(s):

___ poetry _____ fiction

___ non-fiction _____ theatre

___ radio/tv _____ film/video

Annual fee: \$20 Cheque enclosed ___



editorial

this editorial is about **money**. this *index* meeting is a potluck dinner for seven. there is sag aloo, spaghetti, watermelon, and L'Entrecôte: a bottle of red and a half-box of white. there was a baguette and cheese before dinner. it is cheaper for seven to feed seven than for one to feed one. we are talking about money. I am always puzzled when I see "les fleurs avant le pain" above the windows on the bus, but I sometimes forego breakfast and lunch in order to buy *Temera* and a mochaccino. I am an English teacher. I teach executives who make hundreds of thousands of dollars each year. my paycheque always arrives on the 10th. that's the day the cat can get sick, I can buy a CD or a book without getting queasy, I can afford laundry soap or maybe even shoes. I receive other cheques at unexpected intervals, little gifts — not the money, which I own before it arrives, but the event of receiving. then there are those long tense days when I can't afford a

coffee. when I *can* afford a coffee, I often don't want one; when I can't afford anything, desire never ends. **this** is a dinner party with wine and watermelon, and we're talking about money, because to make things you need some. if we had money we'd want a colour cover or a scanner or both. when I can afford a coffee, I want a car. or at least shoes. **tonight** at least two of us had enough money for watermelon. and we are thankful that for someone, the decision to leave a couple hundred unexpected dollars in our mailbox is a lot like our decision to shell out for red L'Entrecôte. **it** is important that some things be free. **this** editorial is about those days when you can go to the dep and buy whatever you want. it is about the moment when we realize that *index* will probably come out again this month. and it's about next month. we fantasize daily about the kindness of strangers.

Dana Bath

next month

- a two-month estival edition featuring: fiction by Anne Stone and Lydia Jarworski & a letter to white people by Ummni Khan
- reviews: Diana Atkinson, Semiotexte Canada
- + listings for July and August

available
July 1st

index magazine is an index to literature and performance events in Montréal, and a forum for new writing and debate.

publisher Stephanie Blanshay
editorial collective Dana Bath

Laura Killam
Pat Salah

Corey Frost (coordinating editor)

contributing editors Stephanie Blanshay (listings)

Colin Christie (reviews)

Scott Duncan (spoken word)

Judy MacInnes Jr. (Vancouver)

Gavin McInnes (comics)

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Laura Killam

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promotions Julie Crysler

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LISTINGS

are free. Tell us about your event. Call (or fax) our office number, 495-1847. The deadline is five days before the beginning of the month when you would like the listing to appear.

LETTERS

are free too. We welcome your letters to the editor, about our magazine or any topic conceivably related to writing or the writing community; they will be featured on this page. We reserve the right to edit for length and clarity.

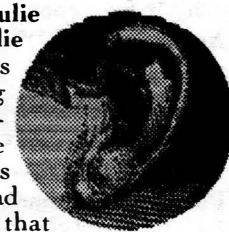
SUBMISSIONS

are free, replies are not. Please send your prose, poetry, or textual hybrids to us, but include a self-addressed, stamped envelope. Bear in mind our space limitations: under 3,000 decent-sized words. Non-fiction pieces or proposals are also welcome. We gladly accept submissions of books and things for review.

Word is

Otherness.

The first two Mondays in June are the second half of Julie Crysler's new reading series *Other Muses*. On the 5th, Julie Bruck heads the bill and on the 12th, in the series wrap-up, it's Erin Mouré and Sharon Nelson, along with a wide-ranging group of some of Montreal's best new English writers (see listings). The first two shows were genuinely exciting, and the crowd showed no signs of abatement in their enthusiasm. Julie is the May winner of the Montreal poetry slam, and you can read her rant in this issue of *index*, as well an earful by Zoë Whittall that made the crowd cheer at the first reading.



de la poésie pour dîner

AllHum'Arts (l'Alliance Humaniste pour les Arts de Montreal) présentera sa première soirée cabaret benifice le 3 juin au Bistro 4. Ça commencera avec un buffet, peinture en direct et encaen dès 20h, suivi d'un spectacle de musique et poesie à 21h30. Pour plus de renseignements téléphonez le 525-1124.

ein klein Nachtwort



Big MOUTHS, Small Stage — a mucho sexy spoken word gig for the Montreal Mirror's 10th birthday party / benefit for **Dans La Rue**. The show is going down at Metropolis on the night of the 10th, at 1:15 am, and features all the poets, story tellers and performance artists than you can name counting on three hands. Scott Duncan (of the Fluffies) is organizing the event and Todd Swift will be the M.C. The 6\$ ticket will also get you a whole mess of bands whom we won't talk about, because we're a lit mag.

ALL SUMMER

We're about to be assualted by millions of f/ estivals — but we're not going to talk about most of them. Read the Mirror for news of the Festival de Theatre des Ameriques or Juste Pour Rire. But see our center-spread for our angle on the Fringe.

We'll start on the 'A's

If **SEEING** genius in the flesh is a turn-on for you, June looks good. On the 8th Place des Arts will be hosting a reading by the wonderful Argentinian magic realist (real magician) Isabel Allende. Then if your thirst for celebrity isn't quenched, on the 14th Martin Amis appears at the Centaur to read from his latest book, *The Information*. Tickets are available at Coles Bookstore (soon to be "Chapters").



Self-promotion for fun and profit.

In the past two months we've received solid support and encouragement for our new free format, while our financial resources have become increasingly strained. To thank our supporters and to raise some slush money, *index* is throwing a benefit extravaganza. On June 22 (after the Fringe but before your vacation), come to **Salle Lion d'Or** (1676 Ontario E.) for music, puppets, performance and poetry. Come for the readings, or come for the ambience of this beautiful theatre. Come for the door prizes. Or come just to help us out. The tickets are only 6\$ in advance, and the performers include the **Fluffy Pagan Echoes**, **Ouma seeks Ouzo**, and **Erin Mouré**.

ADVERTISING

is not free. We like to support other small organizations by offering reduced advertising rates to independant bookstores and small publishers. *index* magazine survives on ad revenue, so we need your support too. Call 495-1847.

CLASSIFIEDS

are almost free. *index* has a classified section where you'll find calls for submissions, contests, etc. The charge is 10¢/word.

index ONLINE

In co-operation with The Mirror, *index* is available online as a part of Babylon. Dial 393-1543 with your modem to log on to Babylon (check The Mirror if you need help), and look in The Arts for the *index* logo. You'll find regularly updated listings (and you can post your own), as well as articles from the current *index* and an online workshop where writers can share their work.

index magazine,

P.O. Box 42082

Montréal, Québec, H2W 2T3

(514) 495-1847

index@tc.babylon.montreal.qc.ca

READINGS

Thursday, June 1
4:00 p.m. **Theatre of the Americas in Translation; *Entre Villa y una Mujer desnuda***, by Sabina Berman, translated by Shelley Tepperman (English v.), directed by Alisa Palmer. Monument National, 4th floor, 1182 St. Laurent. Free. 843-3685. See box.

Friday, June 2
4:00 p.m. **Theatre of the Americas in Translation; *Three in the Back, Two in the Head***, by Jason Sherman, translated by Pierre Legris (French v.), directed by Claude Poissant. Monument National, 4th floor, 1182 St. Laurent. Free. 843-3685. See box.

8:30 p.m. **Arts in Canada**
Address by Senator Jean-Louis Roux followed by a book launch with six playwrights. Atwater Library, 1200 Atwater. Free. 843-3685

10:00 p.m. **live comic art jam!** with Nerdy Girl, the Ktels, Slaphappy 5, Bernie Mireault. \$5. Galerie Stornaway 1407 St. Alexandre, Metro Place des Arts.

Playwrights' Workshop Montreal, Le centre des auteurs dramatiques, and Difusion Cultural UNAM present **Theatre of the Americas in Translation**, a four day event featuring six public readings of recent plays from Quebec, Canada, and Mexico in translation. Thirty-four actors from the French, English and Spanish speaking theatre communities of Montreal will participate in this unique reading series. Each reading will be followed by a discussion with the invited playwrights and directors. All readings are at the Monument National. PWM at 843-3685 or Info-Festival de Théâtre des Ameriques at 842-1222.

Backo, Pat Dillon, Julie Cryslar, Dee Smith. Hosted by Todd Swift. \$6. Metropolis. 393-1010. see p.3

Saturday, June 3
1:00 p.m. **Theatre of the Americas in Translation; *Lion in the Streets*** by Judith Thompson, translated and directed by Felipe Santander. (Spanish v.) Monument National, 4th floor, 1182 St. Laurent. 843-3685. See box.

2:15—4:15 p.m. **Self-Publishing Workshop** at Playwrights Union of Canada's AGM, on formatting, designing, and printing your scripts. \$25 for non-members. Playwrights Workshop Montreal. 843-3685.

4:00 p.m. **Theatre of the Americas in Translation; *La Ginecomauia***, by Hugo Hiriart, translated by Alexandre Venegas and Guy Beausoleil (French v.), directed by Guy Beausoleil. M.N., 1182 St. Laurent. Free. 843-3685. See box.

Sunday, June 4
1:00 p.m. **Theatre of the Americas in Translation; *Albertine, en cinq temps***, by Michel Tremblay, translated by Rafael Segovia Alban (Spanish v.), directed by Jose Caballero. M.N., 1182 St. Laurent. 843-3685. See box.

4:00 p.m. **Theatre of the Americas in Translation; *Je vous écris du Caire***, by Normand Charette, translated by Linda Gaboriau (English v.), directed by D.D. Kugler. M. N., 1182 St. Laurent. 843-3685. See box.

Monday, June 5
8:00 p.m. **Other Muses reading series — Julie Bruck, "Titters," Meredith Adolf, Kate Alsterlund, Buffy Bonanza, Julie Cryslar, Tanya Evanson, Cathy Herrman** Bistro 4, 4040 St. Laurent. 842-6765 see p.3

8:00 p.m. **Launch: *Lesbian Parenting*** by Katherine Arnup (Gynergiv) L'Androgyne, 3636 St. Laurent. 842-4765

Wednesday, June 7
10:00 a.m. **Book Lover's Forum II: Robert Browne** reviews *Their Eyes Were Watching God* by Zora Neale Hurston. Temple Emanu-El-Beth Shalom, 395 Elm Street. \$6. 937-3575

Thursday, June 8
7:30 p.m. **Robert Davies Publishing, Vehicule Press and Cormorant Press** present Ken McGoogan reading from his new novel, *The Calypso Warrior*, and Anne Dandurand reading from her new book, *Small Souls Under Siege*. Cafe Nostalgie, 1425 Stanley. Free. 933-5568.

7:30 p.m. **Isabel Allende** reads at Place des Arts. For tickets call 842-2112.

Saturday, June 10

First day of the **Montreal Fringe Festival. Fusion** on the Outdoor Stage at 6 p.m., shows from noon to midnight every day to the 18th. For info call 849-FEST. see page 6

1:15 a.m. (Sunday morning)
Big Mouths, Small Stage:

Fluffy Pagan Echoes, Joelle Ciona, ga, Ian Ferrier, Fortner Anderson, Lynn Suderman, Ian Stephens, Njacko

Monday, June 12

8:00 p.m. **Other Muses reading series — Erin Mouré, Sharon Nelson, Megan Baines, Joelle Ciona, Melora Koepke, Deborah Frankel & Joellen Housego.** Bistro 4, 4040 St. Laurent. 842-6765 see p.3

Tuesday, June 13

2:00 p.m. **Robert Adams** reviews *Sacred Hunger* by Barry Unsworth. Ogilvie's Tudor Hall. Also the 15th. 488-1152

7:00 p.m. **The Beggar's Opera**, with a reading of *My Life in Voodoo*, by Ann Diamond. PWM office, Strathearn Centre, 3680 Jeanne Mance, room 310. Free. 843-3685.

8:00 p.m. **Vox Hunt**, the official Montreal Poetry Slam. **Regie Cabico, Julie Cryslar, Swifty Lazaar.** Bar Maître Renard, 4910 St. Laurent. \$2. 985-3208. see box

Wednesday, June 14

8:30 p.m. **Coles** presents **Martin Amis** reading from his new novel, *The Information*. Centaur Theatre, 453 St. Francois Xavier. Free. Seating limited - pick up tickets early at Coles, 1171 Ste. Catherine. 849-8825.

Thursday, June 15

6:30 p.m. **Robert Adams** reviews *Sacred Hunger* by Barry Unsworth. Ogilvie's Tudor Hall. Also the 13th. 488-1152

Friday, June 16

8:00 p.m. **The Bloomsday Poetry Fest** features readings by **Claude Hamlin, Dan Stote, Robert Smith, Clifford Duffy, Russ Harrison, Dan Ahmad** and **Philip Amsel**, with an open mic to follow. Bistro Europa, 1620A Sherbrooke St. West (corner Guy). Please bring a non-perishable food item for the NDG Food Depot. 489-4685

Sunday, June 18

8:00 p.m. **Launch: *Lesbian Erotics*** by **Karla Jay** (NYU Press) L'Androgyne, 3636 St. Laurent. 842-4765

Monday, June 19

9:00 p.m. **Enough said** presents **OUMA Seeks OUZO** with **Dana Bath, Julie Cryslar, Corey Frost, Catherine Kidd, Laura Killam, & Pat Salah**, écriture en direct. Bistro 4, 4040 St. Laurent. Free. 278-5939.

Tuesday, June 20
7:30 p.m. **Coles Bookstore** presents **Russell Banks** reading from his new novel, *Rule of the Bone*. Cafe Nostalgie, 1425 Stanley. Free. 849-8825.

Thursday, June 22

8:00 p.m. **index** holds its benefit cabaret. Featuring: **Erin Mouré, the Fluffy Pagan Echoes**, lounge singer **Ed Fuller, Ouma seeks Ouzo**, and more. \$6 advance, \$8 at the door. Salle Lion d'Or, 1676 Ontario E. Metro Papineau. 842-6765 see page 3.

Monday, June 26

9:00 p.m. **Enough said** presents **It came from the 401** with **Jill Batson, Nancy Dembowski, Adeena Karasick, Mike O'Connor, and Stan Rogal**, Toronto's big spoken word names. Bistro 4, 4040 St. Laurent. Free. 278-5939.

Tuesday, June 27

7:00 p.m. **The Beggar's Opera: *Full Circle***, by **Gabriel Saffie**. PWM office at the Strathearn, 3680 Jeanne Mance, room 310. Free. 487-7807 or 843-3685.

Someone had tried to kill her and she had tattoos on her arm to prove it. Now, she was in the

chemo ward at the Vic waiting for the Javex, worried about her hair, her beautiful, bountiful white hair — what would she do, what could she do — and I, with no hair, what could I say to her; a seventy year old grandmother, a concentration camp survivor; she's already swum through the heart of darkness, chemo was nothing; pas-try, strawberries, iced tea, a light opera.

Ian Stephens

index would like to thank the following individuals for their assistance and support.

Mark Abley, Rob Allen, Joanie Anderson, Samantha Anderson, Jill Batson, Chris Bell, Patricia Blanshay, David Dubinsky, Endre Farkas, Peter Feder, Ian Ferrier, Ed Fuller, Fluffy Pagan Echoes, ga press, Linda Ghan Lee Gotham, Maeve Haldane, Thoth Harris, Catherine Kidd, Peter MacFarlane, Robert Majzels, Judith Mappin, Elaine Mari, Erin Mouré, Lianne Moyes, Mike O'Connor, Guy Rodgers, Gail Scott, Gerry Shikatane, Carle Steel, Juliet Waters, Richard Weintrager, and Troy Young.



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RADIO and TELEVISION

CINQ-FM presents **Simply Speaking**, a new show with **Stanley Asher** interviewing writers who are members of the Federation of English-language Writers of Quebec.

June 3 Patricia Ewing. **June 10** Bryan McKnight. **June 17** Sylvie Bourassa. **June 24** TBA.

CBC Radio presents **Between the Covers**, a nightly reading of best selling novels by authors from around the world.

June 5 to June 16 *Funny Boy* by Shyam Selvadurai. **June 19 to June 23** The winners of the Tilden Canadian Literary Awards. **June 26 to July 7** *Minus Time* by Catherine Bush.

CINQ-FM presents **Stanley Asher** reviewing **Books on Popular Culture Themes**.

June 3 *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*, edited by Linda C. Ehrlich and David Desser; *Gigolos and Madames Bountiful: Illusions of Gender, Power and Intimacy*, by Adie Nelson and Barrie W. Robinson; *Spies: The Secret Agents who Changed the Course of History*, by Ernest Volkman. **June 10** *Hollywood TV: The Studio System in the Fifties*, by Christopher

Anderson; *Ceramic Uncles & Celluloid Mammies: Black Images and Their Influence on Culture*, by Patricia A. Turner; *Easterns, Westerns and Private Eyes: American Matters, 1870-1900*, by Marcus Klein. **June 17** *Naming Canada: Stories about Place Names from Canadian Geographic: Learning to Sit in the Silence: A Journal of Caretaking*, by Elaine Marcus Starkman; *The Holes in Your Nose*, by Genichiro Yagya; *Everyone Poops*, by Taro Gomi (both children's books). **June 24** *Put Up & Shut Up: The 90s so far in cartoons*, by Aislin; *Talking Pictures*, by Marvin Heiferman and Carole Kismaric; *Awakening from the Deep Sleep: A Powerful Guide for Courageous Men*, by Robert Pasick, Ph.D.

CBC Radio presents **Writers & Company**, with host **Eleanor Wachtel** speaking to literary figures from all over the world.

June 4 Yevgeny Yevtushenko, author of *Don't Die Before You're Dead*. **June 11** American novelist **Louise Erdrich**, author of *The Blue Jay's Dance*. **June 18** **Sandra Birdsell**, author of *The Chrome Suite*. **June 25** Historian **Simon Schama**, author of *Landscape and Memory*.

CKUT presents **Stanley Asher** reviewing **Books on Jewish Themes**.

June 6 *Civilization of the Middle Ages*, by Norman F. Cantor; *Matthew's Christian-Jewish Community*, by

Anthony J. Saldarini. **June 13** *Jewish Learning in American Universities: The First Century*, by Paul Ritterband and Harold S. Wechsler; *Final Solutions: Biology, Prejudice and Genocide*, by Richard M. Lerner. **June 20** *Fiction and Fact in Mordecai Richler's Novels*, by Ada Cranford; *Jewish Wisdom: Ethical, Spiritual, and Historical Lessons from the Great Works and Thinkers*, by Rabbi Joseph Telushkin. **June 27** *The Telling*, by E.M. Broner; *The Dentist of Auschwitz*, a memoir by Benjamin Jacobs.

CKUT presents **Literature Montreal**, with host **Richard Weintraeger** speaking with literary figures from Montreal and across Canada.

June 9 Spoken Word at the Fringe with ga press and the Fluffy Pagan Echoes.

CJAD presents **Book Banter**, with **Stuart Nulman** reviewing books and discussing the latest news in the publishing world.

June 5, 10:45 p.m. *The Rainmaker*, by John Grisham; *My Lucky Stars*, by Shirley MacLaine. **June 12, 10:45 p.m.** *In Retrospect*, by Robert S. MacNamara; *Forgotten Fads and Fabulous Flops*, by Paul Kirchner. **June 19, 10:00 p.m.** Firesale Show: Fall book preview & a report on the Canadian Booksellers Association convention. **June 26, 10:45 p.m.** *From Rags to Bitches*, by Mr. Blackwell, + TBA.

Programme	Station	Time	Host	Content
Literature Montreal	CKUT 90.3 FM	Friday 6PM	Richard Weintraeger	Interviews. see above.
Grey Matters	CKUT 90.3 FM	Thursday 7-8PM	Fortner Anderson.	Lectures.
Dromostexte	CKUT 90.3 FM	Thursday 8-9PM	Fortner Anderson.	Top 40 Spoken Word
Books on Jewish Themes	CKUT 90.3 FM	Tuesday 7PM	Stanley Asher	Reviews. see above.
Simply Speaking	CINQ 102.3 FM	Saturday 10:00AM	Stanley Asher	Interviews. see above.
Books on Popular Culture	CINQ 102.3 FM	Saturday 9:30AM	Stanley Asher	Reviews. see above.
Between the Covers	CBC 940 AM	Monday-Friday 10:15PM	Serialized novel readings. see above.	
Saturday Spotlight	CBC 940 AM	Saturday 5:08PM	Shelley Pomerance	Arts in Quebec.
Writers & Company	CBC 940 AM	Sunday 3PM	Eleanor Wachtel	Literary figures. see above.
Book Banter	CJAD 800AM	see above.	Stuart Nulman	Reviews. see above.
Selected Shorts	WCFE 91.9 FM	Thursday 11AM	Actors read short stories by acclaimed authors.	
Word Jazz	WCFE 91.9 FM	Thursday 11PM	Ken Nordine	Melodies of the mind.
Tell Me A Story	WCFE 91.9 FM	Friday 7 PM	Contemporary authors reading from their work.	
Voices and Visions	WCFE TV Ch.57	Friday 11AM	Documentary profiles of 20th century American poets.	

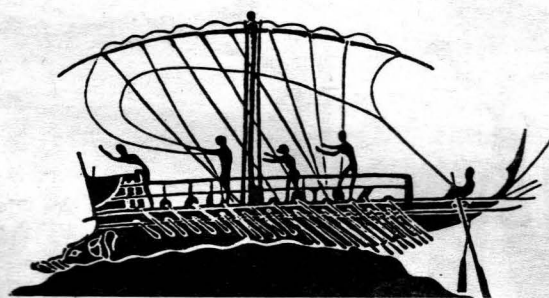


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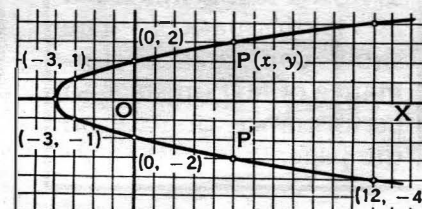


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FRINGE MAGNATES

fringe \ˈfrɪnj\ n 1: an ornamental border of short straight or twisted threads or strips hanging from cut or ravelled edges or from a separate band 2: an area bordering a putting green on a golf course with grass trimmed longer than on the green itself.

In this series of Fringe profiles the focus is on the question of what it is to write for the Fringe Festival. As opposed to? Writing is writing is not always the same writing. Given the \$300 registration fee anyone can be in the Fringe. That's democracy. Or, because anyone can come to the Fringe, performers whose audience would normally be one bunch of people get to play before any number of strange crowds. This means a lot of small-people productions, a lot of voices.

Talking to various groups we found that putting together a Fringe show is very often a collaborative effort—the performers are often also the writers, directors, producers. What it often comes down to is writers performing their own work. Can you say, do-it-yourself? Many Fringe shows are rooted in improvisation, more so than in professional theatre. Often shows are written specifically for the Fringe and, because these writers are writing for audience and not for sponsors etc, many performers have delusions of reinventing theatre, a theatre without limits, limitlessness. This is probably a good thing. Fringe style production, at its best, is independent and risk-taking. On other days it's a lot like bad TV.

The aim of the ga show, "Book (Title Goes Here)", for instance, is figuring out where the boundary lies between text and performance. ga believes that how a text is laid out is as important as how a text is imagined as performance. The show compares performance of text on stage to performance of text on the page.

LE PRINCIPE

Le "principe" du spectacle du Groupe de Poésie Moderne est "la recherche compulsive du mot, du verbe," dit Benoît Païement, un des deux écrivains dans le groupe. Le Groupe "existe pour dire, pour trouver une nouvelle façon de dire."

GPM, along with a few other shows such as ga and FPE, fall into the category of spoken-word performance on the fringes of fringe theatre. With highly-choreographed movements and use of voice, the group rolls words around until they figure out what they mean within the context of their comedic logic. "Nos personnages sont souvent aveugles vis-à-vis leurs circonstances," says Benoît.

The word is central to the work. Benoît explains that he starts with an absurd idea or deconstructed word and runs with it. He and Bernard Dion, co-founders the group 2 1/2

years ago, then bring their texts to choreographer Robert Reid. While their product reflects a disciplined approach to theatre, this is still essentially poetry. In most theatre, the actors try to draw the audience into the drama of the character's lives. In GPM, the drama is in the actor coming to grips with the words. GPM doubles your fun: as an audience member you can revel in the choreography and story as well as in the pleasure of the words as they are taken apart and rearranged.

Their appeal over the last year in literary circles has been very much in the English city. "Il n'y a pas la même culture de performance de poésie dans le Montréal francophone," says Benoît. "Là, on est vu comme un troupe de comédiens bizarres."

—Scott Duncan

A PACKAGE DEAL BLUE WHALE THEATRE

The story of **A Package Deal** is clouded with mystery. **Olga Montes** and **John Vamvas** are reticent to give away the ending, or even the middle. "For everybody who's a writer," says Montes, "there's a surprise at the end." Vamvas says the show will "make people think about communication."

Montes and Vamvas are the writers, directors, and actors in this tacky-romantic comedy about a tacky-romance novelist and his wife. Last year they were responsible for *Cocaine Eyes*, which won "Best of the Fringe" in Edmonton.

The new play is partially about the relation between society and text, but the narrative and the characters remain the most important elements. "It's about people, these two people, it's a story, we don't like to go into the politics of it, that's not the point," says Montes.

—Julie Cryslar

BEAT!

With William S. Burroughs lurking around New York doing recordings and Allen Ginsberg howling around the lecture circuit, it would appear that the beat generation hobbles on. More significantly, with growing interest in poetry slams and spoken word across the continent, this may be an appropriate time to take a serious look at what exactly happened in those Greenwich Village dives in the 1940's. **Jeremy Chapman, Doug Dickie, and Jon Hopsner** of BHÜT! Theatre thought so. Their fringe show is a

thoroughly-researched historical dramatization of the lives of a group of young writers in the post-war U.S.: Jack Kerouac, Neal Cassady, Luanne Cassady, Allen Ginsberg and other beatniks drumming, drinking, abusing one another, and re-inventing poetry in New York and on the road.

Director Doug Dickie says they were drawn to the story of the beat poets mostly out of respect for their work, and conscientiously points out that the script relies heavily on stolen poetry. More than a docu-drama, the show incorporates work by Burroughs, Kerouac, Ginsberg, Cassady, and John C. Holmes — from the opening lines of "Howl" to Mexico City Blues — while setting the mood with a live five-piece jazz band and bringing the characters into the multi-media age with simultaneous video projections of imagined documentary footage. All proceeds will go to **Dans la Rue** (which is a street-kids help group, not a French translation of a Kerouac novel.)

—Corey Frost



REAGAN II OUT TO LUNCH

Ronald is dying of AIDS, and is specifically afflicted with cryptococcal meningitis. He suffers from acute dementia, and his lover has arranged for a scenario to be played out every day for him in which he gets to be the central figure - Ronald Reagan - at the 1981 AIDS Briefing. Actors are hired to play the roles of Larry Speakes (Press Secretary), Edward Brentt (Deputy Head of Health and Human Services), and C. Everett Koop (Surgeon General), who reenact the Briefing for delirious Ronald's benefit and fun, in an attempt to turn about the ineffective and insulting event to his satisfaction. But the new actor playing Speakes wants to confront Ronald with his true identity, and strip through his befuddled perception, as this play wishes to with the public perception of AIDS.

Derek Ray Hill, director, has collaborated with writer David Gobeil-Taylor before on last year's successful Fringe show "Homo Erectus." Freshly returned from working at the White House, he seems in a good position to direct a parody of policy. Aware that it could be risky to mix camp gay stereotyping and serious content treated humorously, he judges the Fringe audience to be intelligent and "acutely aware of the subject matter," hoping they will enjoy as well as learn from the show.

—Maevae Haldane

B.L.T. /no clue

When I met the cast and the playwright of **B.L.T.**, I asked banal, drama-101 questions. We were waiting for Amy. **index:** What's the play about?

Paul de Tourreil, writer and director: It's not really about anything. It's about bacon, lettuce and tomato sandwiches. Daniel invites his ex, Tanya, and her current, Mark, over one evening.

Farrell Kaufman: The premise is sex. **Nick Titcombe:** It's a lot of games.

in: Who is the character Daniel? **F:** Daniel is the self-proclaimed life of the party. **in:** Who's Mark?

N: He's there not because he wants to be, but to please Tanya. He goes along with the games.

P: Daniel invites Mark over to make him look bad. It's messy ex-boyfriend, ex-girlfriend stuff.

N: I think everyone can relate. **(Amy Isnor arrives.) in:** Who's Tanya?

N: Tanya just wants everyone to be friends.

F: Tanya is Daniel's confidence-toy. It makes him feel good to pull her strings.

A: I don't think she wants everyone to be friends. She thinks she wants everyone to be friends. And I don't like to think of her as a confidence-toy.

N: But, it just seems she's blind around Daniel. To an extent. She probably will turn around eventually.

A: I think it's because she's still in love. **P:** What? Why do you think she comes over to Daniel's?

A: To prove they can still be friends, and she brings Mark to show this. **P:** Ex-lovers can still be friends?

—Colin Christie

The Art of the Cockfight OR TOUGH PLUCK

Taking advantage of this year's new category, Cabaret/Music, **Mercury Jones'** men have assembled what they expect will be something new at the Fringe this year. "We're not classically trained," says **P.J. Bracegirdle**. "We'll do a different job from other fringe companies. Our ethos is entrenched in comics, strange tales and b-movies, focussing on entertainment first."

Following **Rocky LaRue**, a cockfighter in the deep South, the story is told with many twists and turns through a variety of sources, including references to mock-umentary style radio and film. There will also be a live four-piece band and torch singer performing songs throughout the show, supplying a soundtrack to the action. **Mercury Jones** is said to be an impresario who travels the world seeking performers to flesh out his entertainment vision. His emissaries/ghost-writers on this stop include **Bracegirdle**, who performs in the band, **G.W. Brazier**, who acts as narrator for the event, and **Keith Marchand**, also in the band.

As for the two titles, **Bracegirdle** explains that they offer a choice: there is the traditional title or the other more lively one, inspired by the comic books that inform the show.

Keep Tightly Closed in a Cool Dry Place

was originally written in 1968 by Megan Terry of The Open Theatre. This collective produced plays through a back and forth improv among writer, director and actors on a theme or on the skeleton of a story — in this case a newspaper article about three men in jail. Director **Andrew Camacho** chose the play because Fringe veterans **Strange Fish** use this technique when writing and putting together their own plays.

High-paced, intense and compact (sounds like an ad for the new Geo, doesn't it?), the play, like the **Fish** themselves, uses as many theatrical styles as you can fit into a four seater: melodrama, vaudeville, realism, camp, violence, lots of machines...the list goes on. The gist of the story is this: three men are convicted of murder. **Jaspers (Jonathan Stark)** is a lawyer who has had his wife killed. Along with his

sidekick **Michaels (Allone Koffkinski)**, he tries to convince **Gregory (Terry Allard)** — ex-marine hit-man — to confess to being the sole culprit. Gradually **Jasper** realizes that he had his wife killed not for the insurance money, but because of his latent homosexuality. Conveniently, for the length of the play he is stuck with two sweaty guys in a jail cell, all of them wearing only coveralls. The 3-minute scenes aren't sequential: Instead, fragments of "other times and other places" are juxtaposed with the narrative: scenes which flesh out the psychology of the characters without contributing to the narrative in any logical way. This technique is intended to keep the play unpredictable and keep the audience off-balance.

—Laura Killam



Unusual Side Effects

a dance show, suggests that the interpretation of a text is a process of hallucinations, projection, and other sleights of mind. When **Natasha Desmarais**, **Elizabeth McKinnon**, and **Alyson Visnovska** (all students in Concordia's dance department) decided they wanted to do a fringe show, they were well aware that scripts rarely do what you tell them to. They decided to trust the most important axiom of theatre: the show is not your own, it's an autonomous event. The three got together one night and wrote whatever came into their heads around the topic of "Unusual Side Effects," and the sub-topics "Hallucinations," "Projection," and "Other." The spontaneous text they produced then flew into the hands of a whole battery of other dancers and choreographers who were told to interpret the words as best they could. What resulted is a show that goes in a thousand tangential directions from the starting point. About fifteen dancers translate the text kinetically, taking it so far in the physical realm that it occasionally resurfaces in the verbal, sounding completely different.

"The process really challenges one's imaging in thought," says **Natasha**. "We found that the way we perceived the words often turned out to be totally different in someone else's interpretation."

—Corey Frost

Also see the
Fluffy Pagan Echoes
on page 10

LASHED BUT NOT LEASHED TITTERS

LASHED BUT NOT LEASHED MARKS THE RETURN OF THE COMEDIC DUO **JANIS KIRSHNER** AND **LAURA MITCHELL**, WHO TOGETHER MAKE UP TITTERS. THEIR SHOW "FEMALE BONDAGE" PLAYED TO PACKED HOUSES AT LAST YEAR'S FRINGE. THEIR LATEST OFFERING USES WHAT JANIS KIRSHNER CALLS "MONOLOGUES FOR TWO VOICES," INCLUDING A SKETCH ABOUT "ART CHICKS" WITH UNSPECIFIED EUROPEAN ACCENTS, WHO FIGURE THAT ALL IT TAKES TO BE CHIC IS "EXTRAVAGANT HAIRCUTS AND EXPENSIVE SHOES." THEY ALSO SATIRIZE PRETENTIOUS PERFORMANCE ART: "YOU PUT A POTATO IN YOUR PATOTIE, THAT'S PERFORMANCE ART AND YOU GET PAID. YOU DON'T PUT IN YOUR MOUTH, THAT'S FOOD." KIRSHNER SAYS THE SHOW "TAKES THE PISS OUT OF OUR OWN LITTLE ARTISTIC COMMUNITY."

PREVIEWS OF THE SHOW WILL BE FEATURED AT THE WOMEN'S READING SERIES OTHER MUSES ON JUNE 5 AT BISTRO 4.

—Julie Cryslar

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tessera face à face à face

Pat Salah in conversation with Lianne Moyes,

Pat: I want to start by asking you about *Tessera's* founding moment, in terms of the work of Quebec women on French Theory. Specifically I'm interested in your take on *écriture féminine* which first started having currency here through journals like *Tessera*.

Lianne: I'll talk first about *Tessera's* founding moment, and then move on to *écriture féminine*. It began at the Dialogue Conference at York University which Barbara organized in 1981. That's when the four founding editors, Barbara Godard, Kathy Mezei, Gail Scott and Daphne Marlatt, first proposed the idea. Then in 1983 they met in Vancouver — that was just before the Women and Words Conference. By 1984 they had launched the journal and, at first, were piggy-backing it on other journals across the country. They [wanted] to run a bilingual feminist journal that would bring Quebec theory to English speaking Canada. At the same time they were interested in cross-genre, and eventually, cross-media writing that didn't seem to have a forum.

Pat: Can you elaborate upon the idea of Quebec theory in relation to French theory?

Lianne: Perhaps through the question of *écriture féminine*? As Cixous thinks about it through Bataille, *écriture féminine* has to do with an economy of writing, specifically, with a textual economy of excess, where words don't produce a one to one relationship between signifier and signified. In other words, the word doesn't produce one meaning; there is no solid linguistic capital generated by the text. The words have currency and they proliferate meanings. In Quebec that was understood or translated intralinguistically as *écriture au féminin*, that is, writing in the feminine. The focus was not so much on the textual economy which could be produced à la Cixous by men or by women — but on women writing and women negotiating a relationship to "I" and to the questions of subjectivity that would unravel through the process of the enunciation. Almost a negotiation between how I write and how I am written by language as I am writing. In Quebec the focus was upon opening spaces for women's writing and finding venues: making sure that women's writing was published and that women writers were visible.



That *écriture féminine* can be done by both men and by women means that it's possible to appropriate the feminine: the question is, how much resignification of the feminine is going on in the writing. I think that to say James Joyce's writing, for example, is *écriture féminine*, is a bit troubling. After all, there's some misogyny in Joyce. In other words, there are problems with a notion of *écriture féminine* that focuses exclusively on the text and forgets the questions of who's writing, for whom, and so on. At the same time, the term *écriture féminine* opened the possibility for men to write in the feminine. That possibility of appropriating and resignifying the gender category is really interesting. Still it's really important for us to remember that the term feminine always has a relationship to women. Women are the concrete referent of the feminine, and women are most affected by the way in which the feminine is understood. So the stakes are really high in that resignification process.

Erin: I agree. The strategies of *écriture féminine* can be used, can be reappropriated for other ends, other productions — it can be really useful. But it doesn't address the same questions. Especially here in Quebec, the big questions revolved around subjectivity: what constitutes a female subject? what constitutes a female subject writing? how do you constitute yourself as a subject while you are writing? Anybody who's in a position where they're ex-centric to society's norms or values is going to find some use for these kinds of strategies. There are going to be parallels with race issues, with class issues, with gender and sexuality issues.

Pat: I'm wondering about the role played in *Tessera* of a poetics of two cultures, of two languages, of working between and working that between. What sort of relations have there been to nationalist projects here in Quebec? Alternately, what sort of disavowals have been necessary in relation to nationalist projects?

Lianne: That's interesting. Because you're going back to the beginnings, and you're wondering what sort of relation *Tessera* had to Quebec nationalism as well as to a certain Federalist vision of bilingualism as a sort of happy marriage of French and English...

Erin: I don't think that was ever really part of it. *Tessera* was going to be a space where English Canadian women could have access to some of the thinking, the texts that were going on in Quebec. At the same time it was acknowledged that there were some women in English speaking

Canada interested in the same issues and wanting to work on the same kinds of things. So it provided a meeting ground, a place where these kinds of things, these issues important to women writing could be worked on. But I don't think it really had any sanction by Keith Spicer or conventional Canadian views of bilingualism.

Lianne: I agree. So often the relations between Quebec and Canada are figured as a heterosexual couple — Quebec is feminine, English Canada is masculine and the idea of their union tends to elide all kinds of differences, particularly differences of power. As Erin says, the emphasis in *Tessera* was more on a recognition of differences and on a dialogue across the differences. The editors of *Tessera* also recognized the need to stage a kind of *face-à-face*, which would allow a real confrontation with difference, with cultural and linguistic otherness that wasn't just a projection — English Canada's view of Quebec, or Quebec's view of English Canada.

Erin: There wasn't much space in English Canada for women to talk about alternative approaches to narrative. One of the things which when I read the first *Tessera* really made me happy, was the writing about narrative: just criticizing the idea that realism duplicates reality, criticizing notions like that, and then providing a space where people could work on something else, where they didn't have to defend themselves all the time.

Lianne: But, it's important to say that by the late '80s, it became increasingly clear that the bilingual model would no longer serve, that it was bankrupt. Then we begin to see third languages in *Tessera*: Spanish interferes, for example. I think that although we still sustain the bilingual model, in that we still write abstracts in French for English articles and vice versa, that model is interrupted by the various cultural backgrounds of the contributors. One of the more troubling things is that the collective is still drawn from a fairly homogeneous group of white academics/writers.

Pat: Erin, could you talk a bit more about the space *Tessera* opens up? When you've written for *Tessera* has it been a significantly different writing than for other publications? What sort of audience do you envisage when you're writing?

Lianne: I'm really interested in hearing what Erin has to say about that. The new collective has a very fleeting sense of who our audience is — perhaps we have fewer connections than the previous collective. Certainly, we're not as pan-Canadian as the previous collective.

Erin: I think that the pan-Canadianness of previous collectives was one of those myths, because people basically had the same class perspectives, backgrounds. I don't get the feeling anymore that I would have to sit down and do something for *Tessera*. I find now there's a bigger variety of discourses and approaches accepted as being legitimate ways of problematizing categories. People problematize these categories, first of all from their own perspective. One of the stronger aspects has been the Native Canadian work that's been published in *Tessera*. Some of the things I think are very important, they dismiss, and go on to something else. But I have to realize that from certain perspectives that are entirely legitimate, some of the things I hold dear are entirely dismissable. That they're not as all encompassing as I've constructed them to be.

Tessera is still addressing mainly the English Canadian audience, so you come up against this English Canadian fear of thinking out loud or discussing and having differences: I still think there's a lot of [that fear], apart from some writers, some academics and some young people who are questioning these things — that's who I see as the audience of *Tessera*. Even in the academy, or just among writers, there's a lot opposition to this questioning, this thinking out. There are forces that say no to this, and I think sometimes people are afraid of putting themselves forward, and saying, "I do want to question this."

Lianne: There are so many different ways of doing that. *Tessera* has often been charged with being too theoretical, too abstract, too esoteric. To respond to some of these charges, the new collective is trying to focus on topics that bring home the extent to which questions of representation, questions of textuality and so forth, are the vehicles of culture.

Pat: How do questions of decolonization play a part in *Tessera's* recent shift towards a "cultural studies" approach? Recognizing such shifts in the academy, how do you see them being played out in *Tessera*?

Lianne: Well, in an increasing awareness of power, an increasing awareness of the relations of colonization between English Canada and Quebec. And again in attempts to reach out to Native women, and in our attempts to solicit contributions from Native women in a way that will interrupt the binary between Quebec and Canada, the francophone/anglophone model. Native women's texts contribute to this decolonization, and the complexity of those texts has to do with analyzing the discourses of colonization, making those discourses visible, parodying them and then subverting them by demonstrating a very different attitude towards structures of government, education — all of the various structures that have imposed and sustained the structures of colonization for so long.

Erin: Just saying that Native women interrupt is inadequate, I think. They're not trying to



I sometimes wonder... do some discourses of feminism function as an elaborate ritual for talking about and yet not talking about sex.

who co-edits *tessera* with Katherine Binhammer and Jennifer Henderson

Erin Mouré, reader and contributor, participated in the discussion.

interrupt my thing. They're doing their own kind of analysis. There's another stream of thought going on and I need to hear it. I need to interrupt myself, listening and figuring out where they're coming from — this totally dis/orients me in what I thought I was doing or thinking, or how I had worked things out. In spite of how diverse the ways I look at things may be, there are actually several fixed positions that still need to be questioned.

Lianne: With regard to new editorial strategies, if you look at the topics of a lot of the first issues — Translation, Narratology, Auto-graphe, Changing The Subject, Essentialism, Race and Representation, Talking Pictures — most are rigorously theoretical themes. After Talking Pictures, the issue about reading visual art, the new collective started to constitute itself and I think that with topics such as Memory, Project, Women In Urban Space, Ph/Fantasy and the upcoming issues, Writing Nations and Body-Vesture-Ornament, there is a shift. Ours is a cultural critique/cultural studies approach. Among the things we understand by that is a democratization of culture. Culture isn't something that some people have and some people don't have. Given that culture operates through signifying systems, we all participate in its production and the reproduction (albeit from different positions and with different levels of access). Therein lies the possibility of intervention. A cultural studies approach also brings in the question of popular culture and queer culture.

Erin: It's become apparent that if you're going to respect or listen to differences or realize they're all part of some sort of prismatic whole in the end, that when people have a different approach or want to address different issues in different ways there has to be space for that. A Cultural Studies shift didn't occur because somebody said: "In Universities today, this is the new thing, so let's go this way." It happened out of necessity and it was really a rejuvenation for *Tessera*, from my perspective.

Lianne: About the necessity of the shift: there has been a movement away from specifying how women's writing is different from men's writing. Not that such work was unimportant but I think that — and this is perhaps also where the question of essentialism arises — whereas in the late '70s and '80s a lot of energy was directed towards identifying the differences between men's writing and women's writing...

Erin: I don't know if it was actually the difference, because nobody really cared about men's writing. It was more: how do we articulate in this textual space that's largely been defined by men? If women writing are finding that the space they inhabit or grow in or move in textually is already defined, has already placed them as women in a certain position, how do you — without just fighting against that or just negating that position you're placed in — how can you create your own space and position?

Lianne: That makes a lot more sense to me. You're talking about textual spaces and representational spaces, whereas I'm talking about the institutionalization of women's writing; how it is legitimized within the academy. I'm talking about a context in which it was necessary to say "this is women's writing." That is less an issue now. The emphasis is more on the differences that exist among women. There's a real focus on how women live their different relationships to prevailing culture and to prevailing economic structures, the material facts of living as well as how women live their bodies, bodies marked by age, ability, skin colour and so forth.

Pat: Could you return to the question of essentialism?

Lianne: To focus on a space of women's writing, or to focus upon a mode of textual representation as women's mode of textual representation, or to focus upon women's difference from men — they all assume a kind of consolidated and coherent notion of what a woman is. It's now acknowledged that that category needs to be left ambiguous, even contentious, from Judith Butler's perspective. The more it's a site of struggle, the more it's a site of thinking about who could possibly inhabit the category of woman, and what it means to inhabit that category. For me, this has been a productive effect of the essentialist debates. They forced a recognition of class, ethnicity, gender identifications and so forth — a recognition of the different ways women live the category. The essentialism debates also had the effect of radically disarticulating biological sex identity from gender, which opened the possibility of other disarticulations, that is, the possibility of queering various categories.

Pat: If women's writing is not to be conceived in terms of women's difference from men, can you talk a bit about how writing might be thought of as gendered?

Lianne: More and more the definition of gender we're working with is a definition that's been reconceptualized utterly by people like Teresa de Lauretis and Butler, a definition of gender as a discursive practice, as a process of signification. Such a definition of gender recognizes the possibility of intervening in, subverting, and resignifying gender categories. In the past few years, feminism, and certainly the editors of *Tessera*, have drawn a great deal on what de Lauretis calls the critical, representational, and erotic space that has been opened up specifically by lesbians. That is where the question of phantasy is allowed to arise — I don't know that an issue on phantasy would have been thinkable within the terms of feminism ten years ago. It strikes me that the various inquiries into discourses of sexuality, into sexuality as signifying practice, have opened this possibility, have made the space for the recent Ph/Fantasy issue. As Jennifer Henderson, the principle editor of that issue, puts it in her introduction: phantasy is the site for the production and the reproduction of sexuality. Nicole Brossard has made the point, de Lauretis too, that it's the audacity of a number of lesbians that has opened these spaces for feminists. I sometimes wonder: to what degree do some discourses of feminism function as an elaborate ritual for talking about and yet not talking about sex.

Pat: The current currency of queer theory obscures the fact that a number of the concerns it foregrounds were actually raised by lesbian centered or authored discussions within feminism — and within the pages of *Tessera*.

Lianne: Yes, that's true. The emphasis upon the new, upon the latest thing sometimes works to erase the historically specific gains made by women within the literary and political arenas. Nevertheless, what queer theory asks is that feminists, that everyone, think about the kind of categories and identifications that normally line up: biological sex identity, gender identifications, sexual preference, questions of whether or not one has children, all of those things for which there is a norm. What queer theory asks is that we think about the possibility of disarticulating all of these categories...

Erin: Absolutely, and how they actually flow across and into one another, and inform each other —

Lianne: The feminine is one of the categories that is subject to question. Certainly the feminine has often worked to obscure the feminist. The attribute tends to obscure the political intervention, or the subject who is intervening. That subject, that intervention, is something *Tessera* has emphasized since its inception over a decade ago.

Tessera is available at L'Androgyne, The Double Hook, Le Stand and at various magazine outlets about Montreal.



WARNING THERE IS A RAPIST IN YOUR NEIGHBOURHOOD!
This is a warning to all women. Please process this advice in the non-hierarchical progressive group of your choice. Please carry guns, baseball bats or any weapon of self-defense on your person at all times. Yes, even while you sleep at night. O.K., practise the "I'm going to cut your dick off" stare 1-2-3 take a relaxing breath and "GO!" Feel the collective anger of wimmin everywhere and concentrate that power in your eyes. Direct that hate girls! You can do it! No more crouching in the victim position, stand tall and carry a staple gun! 1-2-3 go! Speak from your gut, scream, yell and spit out your right to own your own body and feel it yours

If you couldn't get away that night, if you couldn't say no, for all the women who didn't live to tell their own truths. Say it say **FUCK YOU** to those who will sit quietly and say, "Of course men are bad just don't put yourself in any situations of danger." Y'know like don't go into public bathrooms, streets, alleys, elevators, parking lots, your own bedroom, a party, the woods, an open field, a shopping centre, a classroom... just don't put yourself in any situations you couldn't get out of.

Once again **THIS IS NOT A TEST**
This is a warning to all men. There is a rapist in your neighbourhood and we are not going to take it sitting down. If we catch you fucking with any women's right to be alive and happy we will cut you up, we will bring you down cause you'd like it. We'd make you enjoy it. I know you would. **CAUSE YR JUST ASKING FOR IT!**

Zoë Whittal

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with Enough said
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More Structure *fluffy* pagan echoes

Colin Christie

The Fluffy Pagan Echoes are hitting the Fringe, and their message is simple: **Resistance Is Reasonable**. In inimitable Fluffy style, they promise that their Fringe brand of Resistance will be more structured than Resistance they have put up at Café Phoenix. As far as the writing is concerned, where shows in the past have been a series of individual performances, this time the five members consciously worked as a group.

Victoria Stanton explains that the ideas were conceived together while the group was jamming; fragments of seeds of pieces were distributed to be worked on individually, and then brought back to the group to go around again. This also means that the hour-long fringe performance will be continuous — it will not be punctuated by pieces ending and beginning, chairs moving, performers eating their dinner, etc., but will function as a whole.

"Resistance is reasonable" is a familiar Fluffy mantra. Although individual Fluffies have used the theme before, and it can be seen sprayed on walls up and down the Main, it seems that the group just couldn't resist expanding the theme as an umbrella over their entire fringe show. Vince Tinguely explains that when writing the show the Fluffies were trying to adapt to working in a theatre space as opposed to a café.

"We know we're not a theatre group," says Victoria. "We're not theatre," she repeats. The essence of what and who we are will hopefully come through — as in: spontaneous energy, rough around the edges, incorporating the audience."

Reducing a Fluffy show from the marathons that took place at the Phoenix to the hour-long fringe show, Victoria suggests, was a matter of refining and becoming more concise.

"But still us," says Vince.



Vince Tinguely, Justin McGrail, Scott Duncan, Ran Elfassey and Victoria Stanton

Quiet Volume

Vince Tinguely

Brokenspoken: Stories they told me
by Neil Wiernik
and Fortner Anderson
Wired Words 1995

Brokenspoken features two artists: text-based audio artist Neil Wiernik and spoken-word artist, archivist and advocate, Fortner Anderson. Originally performed for the Noises in the Dark series at Studio 303, these recordings add a new dimension to each artist's oeuvre. Through experiencing the latter's live, sociopathological/sociopolitical rants, and the former's ear-splitting pirate radio experiments, I had come to associate their names with VOLUME. I was surprised to discover that the operative term for their cassette, *Stories they told me*, is quiet.

Fortner Anderson's texts often deploy harsh characterizations of post-industrial despair that bore through the hardened crust of North American, middle-class greed and moral indifference. When he

performs 'Sometimes I Think', it is with the urgency of an Old Testament prophet. On *Stories they told me*, he ups the ante by whispering where normally he rails. The result is like finding one of Krapp's last tapes at the rim of an abyss: obsessive, tremulous, and haunting.

Neil Wiernik uses recorded sounds and sampled speech to create looping, hypnotic sequences. I especially enjoyed 'Speaking Silence' for the tension created between the soothingly repetitive gurgling of water, and the free-floating anxiety conjured by an anonymous woman's cut-up monologue. While his work on the Christal Methodists' cassette — prank calls to fundamentalist Christian talk radio shows — demonstrates Wiernik's subversive and abrasive side, *Stories they told me* reveals an interest in the creative applications of sound and voice manipulation.

The *Brokenspoken* cassette can be found at danger! For more information, write to 4083 Clark Street, Montreal, Quebec H2W 1X1

Kitchen Reverb

Justin McGrail

Enough by Rose Merrill
Tzigane Pub. 1995

From the beaming slice of cherry-pie on the cover to the "Contents of Table," Rose Merrill's *Enough* is certainly centered on the kitchen — appropriately I am writing this over breakfast.

Enough is an evocative run of 12 poems composed by Merrill over the past year. In their ordering and imagery, these poems present a connected stream focussed upon issues of sustenance, seasons, and sexuality. I would stress that this sense of continuity or narrative is part of the overall reception of *Enough* as each poem has the integrity to be examined outside of the whole. A close reading of the pieces reveals Merrill's very eloquent and precise examination of the feminine within the cultural context of "the kitchen." Playing off images of food, sexual awakenings and aging, she expresses the thematic vision of *Enough*:

"The longer I live with him / the more I understand why women grow fat with loneliness." (from "Wani") In "death by de-scent" (a poem that I think rocks) "some aging women end like this — / a softening / into soiled / pools of indian summer light." These images all reverberate within the silent domain of the kitchen: both garden and abbatoir. Merrill's writing sounds the way it looks — tumbling ladders of images and observations which roll across and down the pages in rhythm with the words. Grammatical relations are obliquely suggested through spacing and indentation, leaving the reader free to determine wherein associations may be made. Complimented by a few kitchen illustrations (copies of prints by an unknown Scotsman), *Enough* is a well-written and thoughtfully-produced chapbook — ambitious in scope yet always accessibly grounded on the kitchen table.

Enough, published in Halifax, is available at the Word and the Double Hook.

about **Epiphany**

Ran Elfassey

Blood Cars, Boot Steps and Bottles
by Shaughnessy Bishop-Stall
1995*If this is a shelter
Let me to the raw streets
back to the sleep of night real streets
Let me to the morning now*- from *shelter*

It all hinges on the moment of waking: between twilight and night, drunkenness and sobriety, passion and boredom, and apathy and vision. The poems of Shaughnessy Bishop-Stall are all about epiphany and are all fresh, raw and very tender.

The first section, *Blood Cars*, begins with the line "Catch me bleeding fast and happy"; a summative line stating that these poems are a call for a sympathetic hand. Like most of his writing, these poems race the reader leaving one on edge and impatient. There is an urgency in each poem to "catch and hold... in the flashing fix/the angry time" before the moment's done. One gets the sense that an apocalypse is near, and that there is still much left unsaid; still waiting to be said.

Bootsteps is the second chapter in which the reader experiences shorter, more lyrical pieces. With that language and a strong sense of what makes for a good image, poems such as *The Dead Walls* speak of "twelve-year old soldiers/walking with open grins". Other poems, like *the train song*, lament those who "never heard... the screaming whistle... dying in turns and tunnels/past cliffs and caves." Unlike *Blood Cars*, which is literally dying to speak, *Bootsteps* is searching for those who can listen.

The final chapter, *and Bottles*, simultaneously celebrates and cries over the loneliness we feel. The first poem *not love once* sums the chapter with the stanza:

*we were once in my teeth
gapped and rotting
stuck and sucking and unbrushed
yellow white into the gums*

This poem is followed by *the experiment*; a long poem that percussively carries the reader across a labyrinth of images and actions. This poem ends with the question "Perhaps it should have been controlled?" By the last poem, *love in a city circus*, the reader is confronted by a belligerently sensitive "typewriter fighter" who yearns to "lay down/ quiet/ on the thick blank canvas."

Clearly a nihilistic writer, Bishop-Stall

is still best when he openly contradicts his dark urbania to make it "immaculate, groomed, pristine and blistered." Searching escape, his wakeful hours are none the less spent at night on the a "weak earth/ impaled by fence posts." His poems are tragic, sensitive, and imagistic to a fault. Unlike his narrator who is "never too drunk to play, just too drunk to win," Bishop-Stall comes forth as promising, slightly timid, leaving the reader utterly breathless.

Chapbooks can be had by writing to S. Bishop-Stall 4387 West Ninth, Vancouver, BC. V6R 2C8.

Heart MonitoringScott "Fluffy" Duncan
Mapping the Inscape
by Gilbert Salvador

velocity planet publications 1995

Mapping the Inscape is a serious chapbook. It traces the workings of Gilbert Salvador's heart as he made his way across Canada last year. The book is divided into three sections — *Vancouver*, *Calgary* and his new home, *Montreal*. Beyond the melancholia of a first read is a hopeful defiance and warmth.

The poetry is wound tight in *Vancouver*: "i find out/i don't know how to write/suicide notes/like everybody else here." But it loosens up as the author works through the struggles sending him from Vancouver. "heaven, earth, and the little bits in between that are human," is the title of the last poem — an optimistic end to this journey. "I have been well received in Montreal," Gil says.

The rhythm is choppy, simple lines following "nervous fluttering breath." The outcome is thick with possibilities:

*but it is never you anyway
his fiancée
mine a year ago (from sofa,
camels, him & you)*

The relation of the title to the text in this one makes me sweat:

*the ocean on venables st.
is
a one room apartment*

On occasion, Gil relies a little too heavily on the truncated style. The result sometimes slows the reader down unnecessarily. This is rare, though, and I think that the honesty of Gil's poetic voice is worth following and figuring out. At its best it acts as a mirror to the reader.

The book's layout is beautiful. The computer generated cover art makes me think

MANIFESTO:

EAT • MY • WORDS

MAKE ME.

stop thinking.

poets are nothing more than eyes and ears and noses and tongues and bodies

STOP trying to be so profound

Touch your bicycle seat in the rain and feel how **sexy** it is that's poetry

I AM ready to stop thinking in the abstract**I AM READY** to get turned on by my bicycle seat

Get ready cause I'm coming to get you lameasses tonight

get ready cause things are gonna **CHANGE** while you're not looking

It's a little striptease kids, and I'm **MUCH**

sexier than an onion metaphorand **YOURS**

when I peel off my stuffed turtleneck

It's a little striptease

and when I'm done we'll have to be our **bodies** and put our thinking caps away

Julie Cryslar

of a satisfying life underwater. The paper is light blue. Gil did all his own art work. The result is one of the nicest chap books I've seen.

Mapping the Inscape is available at danger! and Double Hook.

Dear Diary

Victoria Stanton

Art Hussy
Christine Corlett
self-published

To Zine or Not To Zine:

"Christine Corlett's *Art Hussy* is not a zine," I said to myself when I picked up the first, second and third issues of this photocopied chaos. "Okay, it has the traditional fanzine feel but..." But something different is at work here. Corlett (aka Chrissy Correct) portrays herself-as-subject at her own best, worst, cutest and most thoughtful moments. I admit, during my first *Art Hussy* perusal, I was tempted to think, *Ob-ob, another piece of pretentious, my-thoughts-are-so-meaningful, kinda crap.* Yet instead I was too busy emphatically nodding my head, "Me too.

Me too."

Art Hussy, as a venue, is Corlett's daily diary, intimating her own personal mayhem and developing hypotheses-gum-theories around her supernatural experiences — like, epiphanies timed perfectly to essential oil spills. Or childhood traumas — like, being scared for years after having been made fun of in a public bathroom. Or, simply, what she ate that day — toast and butter on challah, complete with illustration. Seemingly thrown together, the format suits the contents of this periodical. Everything hangs out everywhere with plentiful postscripts, as real life tends to be. About the only thing missing, I'd say, are some accidental coffee splashes on the pages.

An excellent, hilarious read, and though once "so totally free" (as was emblazoned on the cover), *Art Hussy* is now only one loon out of your wallet. And it's a dollar well spent for sure.

Get your copies of *Art Hussy* at danger! or the Phoenix Café or write to Chrissy Correct. She'd be delighted to get mail.

PS. # 4 is out and about at the above-mentioned locations.

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"Throughout his work, you find an elliptical confidence and an amazing breadth of knowledge. His poetry is full of digressions, full of non-sequiturs, and yet is possessed by a terse, nonchalant elegance. He was a profoundly civilized man."
—Mark Abley, speaking about poet **Ralph Gustafson, 1909-1995.**

JUNE

This month at **Bistro 4:**

2nd
Francine LaRose (folk)
Baobab (Africaine)

3rd
Soirée Cabaret
AllHum'Arts

5th
Other Muses

11th
Discussion on the
Media & Democracy

12th
Other Muses

19th
Enough said
Ouma Seeks Ouzo

26th
Enough said
It came from the 401

Every **Friday** and
Saturday night:
live music

Every second **Sunday** night
Cinema Zero.

4 13h Theatre of the Americas in Translation. 11 FRINGE	5 20h Other Muses 20h Book Launch at L'Androgyne	6 Picnic on the Mountain, save your strength.	7 10h Robert Browne Book Lover's Forum	8 Isabel Allende at Place des Arts 19h30 Ken McGoogan Anne Dandurand at Café Nostalgie	9 20h30 Martin Amis at the Centaur	10 20h-6h The Mirror's Birthday Party with Big Mouths, Small Stage. FRINGE
11 FRINGE	12 20h Other Muses FRINGE	13 20h Vox Hunt with Regie Cabico 19h The Beggar's Opera in Toronto: Stand-Up Tragedy FRINGE	14 FRINGE	15 FRINGE	16 20h The Bloomsday Poetry Fest FRINGE	17 FRINGE
18 20h Book Launch at L'Androgyne	19 21h Enough said OUMA seeks OUZO	20 19h30 Russell Banks at Café nostalgie	22 20h index Cabaret at Salle Lion D'Or.	23 	24	
26 20h Enough Said It came from the 401	27 19h The Beggar's Opera at PWM	28	29	30		

For more complete information on these events, please check the listings page. Listings are free. Call (514) 495-1847 to let us know what's going on.

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TANGENTS